N520
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1885

M. F. A.
1575

MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART.

EXHIBITED

ON THE SECOND FLOOR.

M.F.A.

Part 2.

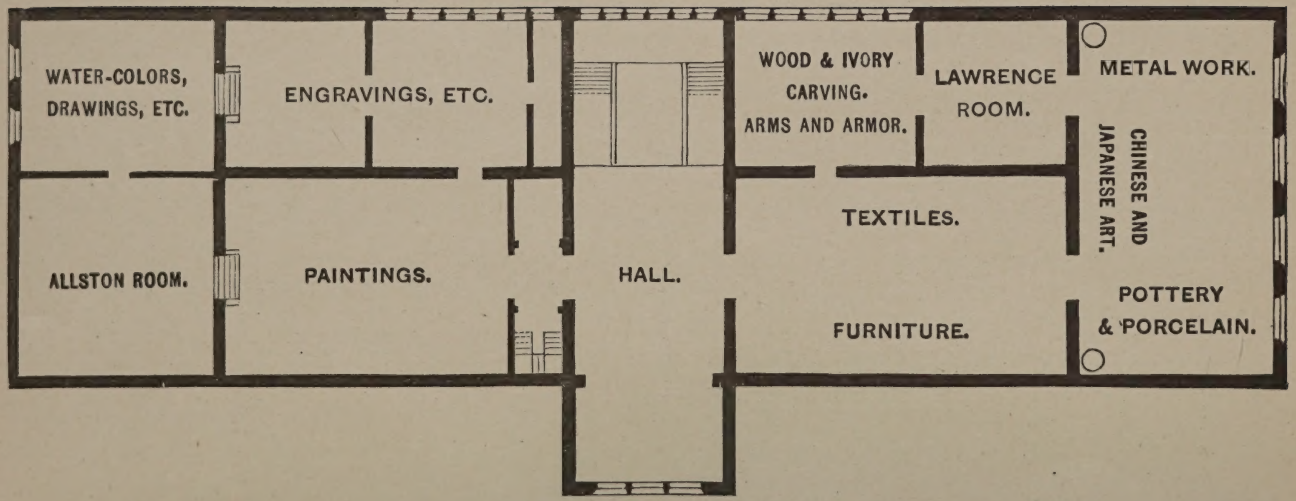
Paintings, Drawings, Engravings, and Decorative Art.

250 Jan 15

WINTER, 1885.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 FRANKLIN STREET.
1885.

M. F. A.



SECOND FLOOR.

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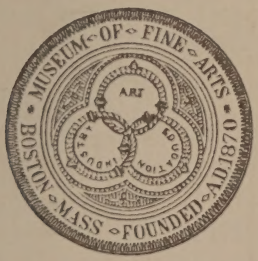

WINTER, 1885.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1885.

PICTURE GALLERY.

PAINTINGS.

The names of the owners are printed in italics.

The first seven numbers were bought by the Massachusetts Charitable Mechanic Association from their Exhibition of 1884.

JOHN J. ENNEKING, Boston.

1. A Cloudy Day, Greenwood Pool, Hyde Park.
Mass. Charitable Mechanic Association.

WALTER F. LANSIL, Boston.

2. The Veteran of the Heroic Fleet.
Mass. Charitable Mechanic Association.

ELLEN DAY HALE, Boston.

3. An Old Retainer.
Mass. Charitable Mechanic Association.

ARTHUR QUARTLEY, New York.

4. Rugged Maine.
Mass. Charitable Mechanic Association.

RHODA HOLMES NICHOLLS, Philadelphia.

5. Primavera, Venezia.
Mass. Charitable Mechanic Association.

WILLIAM L. PICKNELL, Paris, b. Boston.

6. Ipswich Coast.
Mass. Charitable Mechanic Association.

CHARLES SPRAGUE PEARCE, Paris, b. Boston.

7. La Prière.
Mass. Charitable Mechanic Association.

N520
A6

F. Duveneck.

8. A Circassian. Gift of Miss Boott.
9. Study for a Portrait. *Miss E. Boott.*

Emil Carlsen.

10. Still Life. *Miss E. Boott.*

Otto Grundmann, Boston: b. Dresden, 1848.

11. Hindoo Study. *The Artist.*

Edwin White: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

12. Interior of the Bargello, Florence.
Gift of Mrs. White.

Frederick A. Bridgman: b. America.

Pupil of Gérôme.

13. In the Café, Cairo. *S. H. Pearce.*

William M. Hunt. (See No. 44.)

14. Head of Sleep. *Miss Jane Hunt.*
15. The Prodigal Son. *Miss Jane Hunt.*
16. Harvest-time. *Estate of Wm. M. Hunt.*

François Louis Français. (See No. 33.)

17. Study of Sunset. *Ernest W. Longfellow.*

Cæsar de Cock.

18. Landscape. *Ernest W. Longfellow.*

Constant Troyon: b. Sèvres, 1810; d. 1865.

19. Landscape, near Dieppe.
Bequest of Thomas G. Appleton.
20. Landscape and Sheep.
Bequest of Thomas G. Appleton.

Theodore Rousseau.

21. Landscape. Bequest of Thomas G. Appleton.

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal.

22. Landscape. *Thomas Wigglesworth.*

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

23. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.
24. A Family Group. A Sketch.
Nathan Appleton.
25. Head of a Bacchante. Presented by contribution.

JEAN BAPTISTE COROT. (See No. 58.)

26. Nymphs bathing (unfinished). Gift of James Davis.

ROBERT BARRETT BROWNING, London.

27. Solitude. Gift of Mrs. Bloomfield H. Moore.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

28. La Curée. *Henry Sayles.*

NARCISSE DIAZ DE LA PENA. (See No. 22.)

29. Interior of a Wood. Gift by contribution.
30. Wood-nymph. *Miss Jane Hunt.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. Studied in Rome. During the Crimean war he made studies for some of his most notable pictures.

31. Zouaves behind a Redoubt. *Thomas Wigglesworth.*

CHARLES FRANÇOIS DAUBIGNY : b. Paris, 1817; d. 1878.

Pupil of Delaroche.

32. Landscape. *Mrs. Quincy A. Shaw.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

33. A Brook in the Woods. Gift of E. D. Boit, Jr.

A. BOUCHER.

34. Shepherdess.
Nathan Appleton.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870. Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

38. Bergère Assise. Gift of S. D. Warren.
39. Tobit and Anna watching for the Return of Tobias.
Henry Sayles.
40. The Sewing Lesson. Gift of Martin Brimmer.
41. Woman Spinning. *Miss Jane Hunt.*
42. Study of a Tree. *Miss Jane Hunt.*
43. Woman Milking. Gift of Martin Brimmer.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

44. Girl Reading. *Mrs. Chas. W. Dabney.*
45. Portrait. *Mrs. Chas. W. Dabney.*
46. Study for Anahita. *Miss Jane Hunt.*
47. Twin Lambs on a Hillside, Newport.
48. Girl at the Fountain. *Miss Jane Hunt.*
49. On the St. Johns. *Thos. Wigglesworth.*

50. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*
51. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*
52. Sunset. *Nathan Appleton.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

53. On the Seine. *Ernest W. Longfellow.*

NARCISSE DIAZ DE LA PENA. (See No. 22.)

54. A Turkish Café. Bequest of Thomas G. Appleton.

CHARLES ÉMILE JACQUE.

55. Landscape, with Sheep. *Ernest W. Longfellow.*

MEYER VON BREMEN.

56. Flower Girl. *Mrs. M. L. Alger.*

MRS. ELLEN STURGIS DIXEY, Boston.

57. Arab Pilgrimage. *Mrs. C. Tappan.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

58. Dante and Virgil entering the Infernal Regions. Gift of Quincy A. Shaw.
59. Ville d'Avray. *Ernest W. Longfellow.*

JOHN LAFARGE.

60. Portrait of a Boy. *Edward W. Hooper.*

THOMAS COUTURE. (See No. 23.)

61. Le Petit Joseph. *Ernest W. Longfellow.*

EIMRICH REIN, Providence, R. I.

62. Evening on the Hardanger Fiord, Norway. *The Artist.*

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris; d. 1882.

64. Summer. Gift of Richard Baker.

HENRI LEROLLE.

Pupil of Lamothe. Medal, third class, 1879. First class, 1880.

65. By the Riverside. (1881.) Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the "Gallery of Contemporary Art," Gebbie & Co.

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

66. Glass Head. Gift of R. K. Darrah.

PIÈRRE-JEAN CLAYS: b. Bruges, 1819.

Studied at Paris under Gudin. Settled at Brussels, where in 1851 he received a gold medal.

67. Marine. *Thos. Wigglesworth.*

MISS MARIA J. C. BECKET, Boston.

69. Coast at Swampscott. *The Artist.*
For sale.

MISS ELIZABETH BOOTT.

70. Mother and Child. *Arthur W. Blake.*

J. ROLLINS TILTON, Rome.

71. Tivoli and the Campagna. *The Artist.*
For sale.

FREDERICK A. BRIDGMAN. (See No. 13.)

72. On the Nile.
Nathan Appleton.

73. Head of a Circassian. *Ernest W. Longfellow.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherburne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

74. Dominican Friars. *Miss Jane Hunt.*

UNKNOWN.

75. Autumn Scenery.
Nathan Appleton.

WM. BABCOCK.

76. Venus and Cupid.
Nathan Appleton.

W. ALLAN GAY.

77. Woodbines.
Nathan Appleton.

ERNEST W. LONGFELLOW, Cambridge.

Pupil of Hébert, Bonnat, Couture.

78. The Golden Age. *The Artist.*

S. S. TUCKERMAN, Boston.

Studied under Hunt and in Paris.

79. Scarborough Pier, Fishermen running into a harbor.
W. H. Sweet.

GUSTAVE BRION.

80. Coming out from Church. *Quincy A. Shaw.*

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

81. Pointer. *Thomas Wigglesworth.*

MRS. EMMA LÖWSTÄDT CHADWICK.

83. Fishermen's Chowder. *Mrs. C. C. Chadwick.*

J. BASTIEN-LEPAGE: b. Ramvillers, France.

Pupil of Cabanel. Medals in 1874–5.

84. Jeanne d'Arc. (Painted at Ramvillers, 1879.)
Erwin Davis, New York.

C. SUHRLAND. Mecklenburg Schwerin.

85. Crossing the Steppes in Russia.
Mrs. Chas. B. Porter.

JEAN ERNEST AUBERT: b. Paris, 1824.

Pupil of Delaroche and Martinet. Medals as engraver, lithographer, and water-color artist.

86. Le Miroir aux Alouettes (A Trap for Larks).
F. L. Ames.

ELIHU VEDDER.

87. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.

88. Landscape. Bequest of Charles Sumner.

GEO. INNESS.

89. Landscape.
Nathan Appleton.

GEO. H. BOUGHTON.

90. Fading Light.
Nathan Appleton.

WILLIAM MORRIS HUNT.

91. Old Mill on Charles River. *Mrs. Dwight Foster.*

W. ALLAN GAY: born Hingham, Mass., 1821.

Pupil of Weir at West Point and Troyon, and resides in Boston.

92. Rocks and Trees. A study at the artist's birthplace.

PIERRE BILLET.

93. La Brétonne. *Mrs. J. C. Hooker.*

F. DUVENECK.

96. Portrait of a Lady. *Miss E. Boott.*

WILLIAM M. HUNT. (See No. 44.)

100. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced. The second is now in London. Of the first, painted in

1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist. The most important of them, the "Gibbs" Washington, is catalogued below.

201. Martha Washington.
Painted at the same time as the above.

202. Washington at Dorchester Heights.
Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.
From Faneuil Hall.

203. Portraits of Two Sisters, Mrs. Henry and Mrs. Davis.
F. O. Prince.

204. General Henry Knox; b. 1750, d. 1806.
Deposited at the Museum of Fine Arts.
From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.
Presented by his daughter, Miss Eliza Susan Quincy.
Museum of Fine Arts, Boston.

206. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790). *Mrs. E. P. Lull.*

206*a*. Portrait of Mrs. Richard Yates.
Mrs. E. P. Lull.

207. Bishop Cheverus. *Mrs. Horatio Greenough.*

208. Mrs. N. Coffin. *Nathan Appleton.*

CHESTER HARDING.

209. Portrait of Daniel Webster. *C. J. D. Woodbury.*

WILLIAM PAGE: b. Albany, 1811.
Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

210. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE.

211. Portrait of Franklin. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

212. Portrait of John Hancock. *From Faneuil Hall.*
213. Portrait of Samuel Adams. *From Faneuil Hall.*
214. Portrait of Robert C. Hooper. *Mrs. Hooper.*
215. Portrait group, four children, the brothers and sisters of Gov. Gore. *Miss Robins.*
216. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

217. John Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

218. Judge Edmund Quincy.

UNKNOWN.

219. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

220. Portrait of Daniel Webster. *Mrs. Moulton.*

For sale.

F. WALKER.

221. Portrait of Washington Allston. Painted in London about 1807. Bequest to the Museum from John E. Allston.

UNKNOWN. Ascribed to ZUCCARO.

222. Portrait of Shakespeare.

Cut from the wall of the old Globe tavern.

Bequest of Mrs. Harrison Gray Otis.

GILBERT STUART.

223. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON.

224. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

225. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis

226. Portrait of Longfellow.

Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

227. Portrait of N. P. Willis.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 217.)

228. "Forsaken." Bequest of Thomas G. Appleton.

UNKNOWN.

229. Portrait of John Eliot, the apostle of the Indians.
Nascit 1604; obit 1690.
Harold Whiting.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

230. Elijah fed by the Ravens. Museum of Fine Arts. Gift of Mrs. and Miss Hooper.

231. Isaac of York. *Athenæum.*
Ivanhoe.

232. Sketch of a Polish Jew. *Athenæum.*

233. Moonlight. *Wm. Sturgis Bigelow.*

234. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

235. The Flight of Florimel. *Mrs. Baldwin.*
Faery Queen.

236. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.
— *W. A.*

237. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased

238. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

239. Portrait of John Harris. Gift of Miss Harris.

240. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

241. Study for the head of Jeremiah; the large painting is at the Yale School of Fine Arts.
Mrs. Richard H. Dana.

242. Christ Healing the Sick: A study. *Miss R. C. Dana.*

HENRI REGNAULT.

243. Automedon, with the Horses of Achilles.
S. A. Coale, Jr.

UNKNOWN. ITALIAN SCHOOL.

246. "I have trodden the wine-press alone."
Christ with the four Fathers of the Church. On the left, St. Gregory and St Augustine; on the right, St. Ambrose and St. Jerome; behind are St. Dominic in black, and St. Lawrence in white robes.
Miss M. E. Williams.

Old copy from GIOTTO. On panel.

247. The Annunciation.
Miss M. E. Williams.

BOLOGNESE SCHOOL.

248. Death of St. Francis.
Miss M. E. Williams.

UNKNOWN.

249. Portrait of Man.
Miss M. E. Williams.

250. Portrait of a Woman.
Miss M. E. Williams.

CARLO MARATTI. (Attributed to.)

251. St. Anna teaching the Virgin to read.
Miss M. E. Williams.

LORENZO DI CREDI. (Attributed to.)

252. The Annunciation.
Miss M. E. Williams.

Old copy from RAPHAEL.

253. Part of the "Disputa."
Miss M. E. Williams.

SEBASTIANO DELLA CONCA. (Attributed to.)

254. Madonna and Child.

Miss M. E. Williams.

PISANELLO?

255. A King receiving homage.

Miss M. E. Williams.

CARLO CIGNANI. (Attributed to.)

256. Madonna and Child.

Miss M. E. Williams.

SPANISH SCHOOL, attributed by the late owner, Mr. HENRY Greenough, to Velasquez.

257. The Little Pilferer.
258. A Strolling Minstrel.
259. First Departure from Home.
260. Distribution of Alms.

Estate of Henry Greenough.

M. F. A.

Ascribed to TINTORETTO. (See No. 266.)

261. Head of a Man. Bequest of Stephen H. Perkins.

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

262. Saints in Adoration, part of a predella.

Mrs. Jackson.

LUCA GIORDANO (?).

265. Charity. *Frank Hill Smith.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size. He painted in both oil and fresco, and mostly figure pieces, although he excelled also in landscape and portraiture.

266. The Adoration of the Magi.

This painting also from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

FRANCESCO MAZZOLA, called PARMIGGIANO. (Attributed to.)

268. Holy Family.

A. W. Longfellow

ORIZONTI. (So called.) Johannes F. van Bloemen.

269 and 270. Landscape. *Frank W. Loring*

PARMIGGIANO (Francesco Mazzola): b. Parma, 1503; d. 1540.

271. Head of a Woman. *F. W. Loring.*

EARLY ITALIAN SCHOOL (on panel, in tempora).

272. St. Veronica displaying the likeness of Christ on the handkerchief.

Gift of Nathan Appleton.

BRONZINO.

272. Head of St. Peter. *Harold Whiting.*

EARLY ITALIAN.

273. Madonna and Child with Worshipper.

Gift of Mrs. C. B. Raymond.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

274. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian state.

275. The Scourging of Christ. *Q. A. Shaw.*

CARLO MARATTI. (See No. 431.)

276, 277. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From Palazzo Rospigliosi. *F. W. Loring.*

GUIDO RENI.

278. Magdalen. *Harold Whiting.*

TINTORETTO. (See No. 266.)

279. Sketch for the Assumption of the Virgin. Bequest of Thomas G. Appleton.

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

280. Head of a Girl. *Athenæum.*

MASARI. Bolognese School.

281. The Entombment. Gift of Martin Brimmer.

SIENESE SCHOOL. End of Fourteenth Century.

282. Altar piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

NICOLO ALUNNO.

283. Saints. *Miss Baker.*

284. Saints. *Miss Baker.*

AGNOLO GADDI.

285. Madonna and Child. *Miss Baker.*

BYZANTINE SCHOOL.

286. Madonna and Child. *Mrs. Richard Baker.*

WATER-COLOR ROOM.

OILS.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

300. Chapeau Blanc. *Athenæum. Dowse Collection.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same

may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

301. Bacchus with Attendant Fawn and Satyr.

J. B. S. CHARDIN: b. Paris, 1701.

302. Still Life. Gift of Mrs. Peter C. Brooks.

303. Still Life. Gift of Martin Brimmer.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

304. (A Study.) Hector drawn at the Chariot of Achilles. Gift of Mrs. E. D. Cheney.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

305. A Scene from Gil Blas. Bequest of Thomas G. Appleton.

PETER NEEF: b. 1570; d. 1651.

307. Interior of a Church. *Mrs. Richard Baker.*

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with

his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

308. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

LUCAS CRANACH: b. Cranach, 1472.

309. Portrait of a Lady. *Miss Baker.*
310. Deposition from the Cross. Sumner bequest.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

311. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

312. The broken Pitcher. *C. W. Galloupe.*

JOHN CONSTABLE: b. England, 1776; d. 1837.

313. Rochester Castle. Bequest of Thomas G. Appleton.

G. F. MICHEL, Paris.

314. Landscape, with Mill. *John H. Sturgis.*

The paintings grouped together, Nos. 315 to 324, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

315. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic

picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

316. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668

317. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

318. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

319. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

320. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

321. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

322. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

323. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow

cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m 51 cent.; width, 0 m. 70 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

324. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.
For sale.

JACQUES D'ARTHOIS.

325. Landscape with Figures.
Gift of Mrs. Francis Brooks.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

326. Sea Piece. Presented by Stephen H. Perkins.

GABRIEL METSU. (See No. 317.)

327. Woman in Confinement. Gift of Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

328. Cuyp's Daughter. Sumner bequest.

SOLOMON RUYSDAEL.

329. The Ford. *The Heirs of Mrs. B. D. Greene.*

JAN VAN HUYSUM. (See No. 321.)

330. Flowers, 1724. *Athenæum.*

EGBERT VAN DER POEL.

Dutch school.

331. Ruined Cottage. *Nathan Appleton.*

ROSA DI TIVOLI.

332. Landscape with Figures and Goats.
Gift of Edward Wheelwright.

LUCAS VON LEYDEN.

333. Virgin and Disciples. *Frederick O. Prince.*

MYNDERHOUT HOBBEMA: b. 1611.

334. Landscape. Bequest of Chas. Sumner.

M. F. SPEECKAERT.

335. Flowers with Nest of Young Birds, 1811.
Athenæum.

G. V. EECKHOUT.

336. Guard-room. Bequest of Charles Sumner.

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brevghel. He occasionally painted historical subjects, in which the landscape serves as the background.

337. A Fight with Death. Sumner Bequest.

After Hans Holbein. (?)

338. Portrait. Sumner bequest.

Gerard Douw: b. Leyden, 1613; d. Leyden, 1675. (Attributed to.)

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

339. The Lace-Maker. Sumner Bequest.

Van Huysum. (?)

340. Flowers. *Mrs. E. B. Updike.*

Sir Thomas Lawrence: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

343. Portrait of Benj. West. Bequest of S. H. Perkins.

Sir Joshua Reynolds: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

344. The Banished Lord. Bequest of S. H. Perkins.

345. Portrait of Miss Louisa Pyne.
Presented by Thos. G. Appleton.

Sir Peter Lely (attributed to). See No. 352.

346. The Duchess of Cleveland.
Bequest of Chas. Sumner.

THOMAS GAINSBOROUGH (attributed to).

347. Portrait of Charles James Fox.
Bequest of Chas. Sumner.

JOHN CONSTABLE (attributed to). (See No. 313.)

348. —— on the ——. Bequest of Mrs. B. D. Greene.

WILLIAM ETTY, English School: b. 1789; d. 1849.

Pupil of Sir Thomas Lawrence.

349. Woman Reclining. *John H. Sturgis.*

J. F. HERRING, SR.

350. Ducks. Bequest of Chas. Sumner.

HOGG.

351. Grandfather and Children. *Mrs. M. L. Alger.*

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

352. Portrait of Sir Charles Hobby. *Athenæum.*

EUGENE-LOUIS-GABRIEL ISABEY: b. Paris, 1804.

Pupil of his father.

353. The Embarkation. French Seaport in the time of Louis XIV. *Alexander Cochrane.*

After ANDREA DEL SARTO.

354. Holy Family. *Quincy A. Shaw.*

VELASQUEZ (attributed to).

355. Playing at Morro. *Athenæum.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

356. Copy of Madonna di San Sisto.
Bequest of S. H. Perkins.

A. Bierstadt.

357. Arch of Octavius, Rome. *Athenæum.*

Niccolo Canzoni.

358. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

WATER COLORS, PASTELS, ETC.

John W. Bunney.

365. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

Armand Théophile Cassagne.

366. Le Dormoir du Nid de l'Aigle.
Gift of Mrs. Caroline Tappan.

367. Le Charlemagne et le Rolland.
Gift of Mrs. Caroline Tappan.

J. Rollin Tilton, Rome: b. Boston.

369. Olevano. *Artist.*

370. Convent of the Lido, Venice. Early Morning.
Artist.

371. Capuchin Convent at Perugia. *Artist.*

372. Bazaar, Cairo. *Artist.*

373. Tower della Cattiva, Alhambra. *Artist.*

Edward C. Cabot, Boston.

374. Meadows, Nubanusett River, Peterboro', N. H.
Artist.

375. Sketch in Brookline.

Philip Little.

376. "Break, break, break." *Artist.*

Jacque Maris.

377. Teaching the Dog. (Water Color.)
Nathan Appleton.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

380. Oxen Ploughing. (Pastel.)
Bequest of Thomas G. Appleton.

LATOUR.

381. Portrait of Louise d'Orleans. (Pastel.)
Nathan Appleton.

FRANCIS ALEXANDER.

382. Portrait in Pastel of Thos. G. Appleton.
Nathan Appleton.

THOS. G. APPLETON.

383. Five little Views at Nahant, on stone.
Nathan Appleton.

JAPANESE.

384. Drawing of a Crow in India ink.

M. I. T. A.

IN CASE BETWEEN WINDOWS.

MINIATURES.

A.

Mrs. James Carter, 1798. By MALBONE. Bequest of Mrs. J. W. Sever.

Madame Recamier by ISABEY. *Miss Hovey.*

Napoleon by DUCHESNE. *Mrs. P. T. Jackson.*

Russell Sturgis by Miss GOODRICH.

Others by R. H. STAIGG, 1850; ALVAN CLARK, 1836; SUNQUA, 1852; T. HENRY BROWN, 1841; GEO. L. SAUNDERS, about 1834; H. G. FETTE, Miss ALLEN, etc.

Portrait of a Girl from a palace in Gubbio. *Miss Baker.*

Two Miniatures in Wax, Styria, early in 17th Century. *Mrs. R. Baker.*

B.

Fifty-three miniatures and four drawings and paintings, illustrating costume from Louis XV. to Napoleon III. Gift of Nathan Appleton.

Silver Russian hanging lamp, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire.

FRESCOS, BYZANTINE PAINTINGS, ETC.

HEAD, THE INFANT SAVIOUR, IN FRESCO. School of Giotto. From the wall of the Monastery of the Chartreuse, Villeneuve Sur Rhône, near Avignon, France. *F. Cope Whitehouse.*

FRESCO FROM FRIBURG. *Mrs. Bruen.*

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

MODERN GREEK PAINTINGS. Gift of T. H. Chandler.

SIX MINATURES FLORENTINE.
Gift of Mrs. C. B. Raymond.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

600. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See No. 230.)

Sketches, unfinished oils, etc.

601. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

602. Dido and Anna. Study for 618.
603. Landscape.
604. Titania's Court. An outline.
605. Ship at Sea. Sketch in chalk.
606. Same. Small size, study in oil.
607. Christ healing the Sick. First Study.
608. Death of King John.
609. Head of a Woman in profile.
610. Study for Belshazzar's Feast.
611. "A Troubadour."? Girl in male costume.
612. Lover playing on a Guitar.
613. A Sibyl.

614. Copy of Rubens's Cupid playing with the helmet of Mars.
615. A Sibyl. Outline in chalk. Life size.
616. Heliodorus driven from the Temple. Sketch in chalk.
617. Study for a Portrait of Loammi Baldwin.
Mrs. Baldwin.
618. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

THE GRAY COLLECTION OF ENGRAVINGS.

Cases I to XXI.

REMBRANDT VAN RYN: b. near Leyden, 1606; d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*. Cases 1 to 9.

Case I.

1. The Blind Fiddler led by his Dog. 2d state. B. 138
2. Christ driving the Money-Changers from the Temple. Between 1st and 2d state. B. 69
3. Rembrandt, bust in an oval. 3d state. B. 23
4. Virgin and Child in Clouds. Early impression. B. 61
5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
7. Rest in Egypt. Delicate impression. B. 58
8. Descent from the Cross: a night piece. B. 83
9. Descent from the Cross: a sketch. B. 82
10. Ecce Homo. 1st state of the finished plate. B. 77

Case II.

11. Christ and the Samaritan Woman. 1st state. B. 71
12. The Presentation in the Temple. Early impression. B. 51

13. The Good Samaritan. B. 90
14. Christ disputing with the Doctors. B. 64
15. Abraham sending away Hagar. B. 30
16. The Tribute Money. 3d state. B. 68
17. Abraham entertaining the Three Angels. B. 29
18. Abraham's Sacrifice. B. 35
19. The Return of the Prodigal Son. B. 19
20. The Deposition from the Cross. 2d state. B. 81

Case III.

21. A Man playing Cards. B. 136
22. The Same, retouched.
23. Christ Preaching, called "Le petit La Tombe." 2d state. B. 67
24. Coppenol. The Large Portrait. Superb impression; very rich. B. 283
25. A Beggar Family before the Door of a House. B. 176
26. The Persian. B. 152
27 The Nail Cutter, or Bathsheba. B. 127

Case IV.

28. Portrait of an old woman sitting with her hands crossed before her, looking to the right. B. 343
29. Portrait of an old woman sitting with her hand on her breast. 2d state. B 348
30. The Crucifixion: an oval plate. B. 79
31. Jacob lamenting the Death of Joseph. B. 38
32. The Flight into Egypt: a night piece. 2d state. B. 53
33. The Star of the Three Kings: a night piece. B. 113
34. St. Jerome in his Chamber: a night piece. 2d state. B. 105
35. The Scholar meditating by his Lamp. 3d state. B. 148
36. Death of the Virgin. B. 99

37. Our Lord Crucified between the two Thieves.
"The Three Crosses." 3d state. B. 78.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

38. St. Jerome kneeling. B. 102
39. St. Jerome sitting by a Tree. B. 100
40. A Jew with a High Cap. B. 133
41. A Pole with Cane and Sword. 2d state. B. 141

Case VI.

42. Oriental Head, — called the portrait of Cats. B. 286
43. Jan Lutma. 2d state. B. 276
44. The same, with more work. 2d state. B. 276
45. Renier Ansloo B. 271
46. Clement de Jonghe. 1st state. B. 272
47. Cornelius Silvius. B. 280
48. Man with a Square Beard and Split Fur Cap. B. 265
49. Old Man with a Large Beard and Fur Cap. B. 262

50. Christ healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the back ground over the Saviour's head.

51. The same. 2d state. B. 7

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins; but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
53. A Young Couple walking, surprised by Death. B. 109
54. A Young Man musing. B. 268
55. A Woman sitting before a Stove. 4th state. B. 197
56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction,

but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58. Head of Rembrandt, with Frizzled Hair. B. 8
59. Bust of Rembrandt, with Fur Cap and Robe. B. 14
60. Old Man with Bald Head. 2d state. B. 324
61. Old Man with Large Beard and Fur Cap. B. 312
62. Doctor Faustus. B. 270
63. Woman preparing to Dress after Bathing. 2d state. B. 199
64. Young Haaring. 4th state. B. 275

CASE VIII.

65. Landscape, with a Mill, a Sail seen above a Cottage. B. 226
66. Rembrandt's Mill. B. 233
67. "The Three Trees,"—landscape. B. 212
68. St. Catherine, frequently called "The Little Jewish Bride." B. 342
69. Abraham caressing Isaac. B. 33
70. Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state. B. 351
71. Return from Egypt. B. 60
72. Landscape, with a Sportsman. 1st state. B. 211
73. A Village by the High Road,—"Les Trois Chaumieres." 1st state. B. 217
74. Landscape, with a Draughtsman. B. 219
75. The Negress. B. 205

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76. The Annunciation. 3d state. B. 44
77. The Stoning of St. Stephen. B. 97
78. The Pancake Woman. B. 124
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Cases X. to XIX.

Nos. 81 to 151. Seventy-one plates of the *Liber Studiorum*, by J. M. W. Turner. Etching and mezzotint.
Gray Collection.

Cases XX., XXI.

Etchings by Francis Seymour Haden. *Gray Collection.*

Cases XXII., XXIII., XXIV.

Engravings on wood by American artists. Museum.

Case XXV.

Calais Pier. Etched by F. Seymour Haden, after Turner.
Gray Collection.

Cases XXVI., XXVII., XXVIII.

Etchings by American etchers. Museum.

Cases XXX. to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hung in frames upon the walls of the First Print Room were bequeathed by Mr. Charles Sumner.

CASES 41 TO 67.

The Gray Collection of Engravings, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

On the Wall. Portrait of Francis C. Gray, the donor, painted by F. Alexander.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

401*a*. Study for Belshazzar's Feast. *Miss R. C. Dana.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for

thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. (See No. 212.)

403. Portrait of Thos. Cary. *Thos. G. Cary.*

J. B. BLACKBURN.

404. Portrait of Col. Jonathan Warner, of Portsmouth, N. H.
Purchased.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

J. SINGLETON COPLEY. (See No. 212.)

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

FREDERIC P. VINTON, Boston.

415. Portrait of William Warren (1882).

JULES ROLSHOVEN.

416. The Death of Abel. *The Artist.*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

417. The Sortie from Gibraltar, Nov. 27, 1781.
Athenæum.

Engraved by Sharp.

418, 419. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

GEORGE INNESS: b. Newburg, N. Y., 1825.

420. Landscape, Rising Storm. Gift of Geo. Higginson.

THOS. ALLEN, Boston.

421. Crossing the Prairie. *The Artist.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Acteon. After Titian.

CRAIG.

442. The Happy Shepherds. After Berghem.
443. Landscape. After Claude.

P. VIOLET.

444. Rachel secreting the Household Gods of Laban. After P. da Cortona.

CRAIG.

445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew. After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

M. F. A.

CRAIG.

450. Landscape, with Figures. Mid-day. After Claude Lorraine.
451. Landscape, Figures and Cattle. After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.
458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.
459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.
460. Interior of a Cottage. After A. Ostade.

T. UWINS.
461. St. Amand receiving St. Babo into his Abbey. After Rubens.

EUSEBI.
462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.
463. The Woman taken in Adultery. After Rubens.

CRAIG.
464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.
465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.
466. Madonna and Child. After Correggio.
467. Girl with a Horn-Book. After Schidone.
468. Madonna, Infant Christ, and St. John. After A. del Sarto
469. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.
470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.
471. Danäe After Titian.

P. W. TOMKINS and ANSEL.
472. Holy Family. After Paris Bordone.

W. W. HODGSON.
473. The Nativity. After Ghirlandajo.
474. Holy Family, with St. John. After Raphael.
475. Holy Family. After Raphael.

SATCHWELL.
476. Madonna, Infant Christ, and Saints. After Cimabue.

W. W. Hodgson.
477. Madonna and Child. After Raphael.

P. W. Tomkins.
478. Meeting of Mary and Elizabeth. After S. del Piombo.
479. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. Hodgson.
480. The Vision of St. Augustine. After Garofolo.

P. Violet.
481. Infant Christ sleeping on the Cross. After Guido.

W. W. Hodgson.
482. Christ appearing to St. Peter. After A. Caracci.

Satchwell.
483. Heads of Apostles. After Giotto.

P. Violet.
484. Christ in the Sepulchre. After Guercino.

P. W. Tomkins.
485. Holy Family with Elizabeth and St. John. After A. del Sarto.

Craig.
486. Rachel secreting the Household Gods of Laban. After Murillo.

Unknown.
487. Baptism of Christ. After Domenichino.

Craig.
488. Death of Atilius Regulus. After Salvator Rosa.
489. Landscape, with Rainbow. After Rubens.
490. Landscape, with Figures. After Claude.
491. Landscape. After Gasper Poussin?

Nos. 440 to 491. The Dowse Collection of Water-Colors. (See above, No. 440.)

Jules Joyant.
493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

S. SALISBURY TUCKERMAN, Boston.

495. U. S. Frigate "Constitution." *The Artist.*
For sale.

POLIDORO DA CARAVAGGIO (attributed to).

496. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped. *J. E. Freeman.*

DR. WILLIAM RIMMER: 1816–1879.

500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

Charcoals, Crayons, etc.

513. Portrait of Milton Sanford.
Gift of Mrs. Geo. W. Long.

514 to 527. Fourteen Drawings. Five of these lent by *Miss H. M. Knowlton.*

JEAN FRANÇOIS MILLET.

528 to 548. Twenty-one Drawings, Water-Colors, etc.
Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See No. 230.)

549. Storm at Sea, 1818.
The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.

550. Polyphemus groping for the Companions of Ulysses. Drawn on shipboard.
Mrs. Baldwin.

551. } Tracings from the original picture of Jacob's
552. } Dream; at Petworth Castle.

553. Uriel in the Sun. Tracing from the picture at Strafford House.

554. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

J. S. COPLEY. (See No. 213.)

555. Portrait of Mrs. John Scollay.
Miss Mary Ann Bigelow.

556. Original sketch for the portrait of Lord Mansfield.
Athenæum.

557. Study for a portrait of a gentleman. *Athenæum.*

558. Study for a portrait of a lady. *Athenæum.*

559. Study for a painting. Death of Major Pierson.
Athenæum.

G. STUART NEWTON. (See No. 217.)

Sketches made when a pupil of the Royal Academy, 1817.

560. Samuel Rogers.

561. H. Fuseli.

IN THE WEST ROOM.

LUCA GIORDANO, Naples, 1632–1705.

575. The Golden Age. Bought from the Doge's Palace, Venice. *Athenæum.*

576. The Eucharist. Gift of Mrs. Thies.

577. The Flaying of Marsyas. *Athenæum.*

UNKNOWN.

578. Fruit, Flowers, and Still Life. *Athenæum.*

MICHAEL AMERIGI ANGELO DA CARAVAGGIO, 1569–1609 (attributed to).

579. Itinerant Musicians. Bequest of Chas. Sumner.

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

580. Landscape with Huntsmen.
Gift of Francis Brooks.

581. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

582. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, 1613–1675 (attributed to).

583. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

584. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

585–6. Still Life. Bequest of Charles Sumner.

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator.
4. Centaur.

} *Rimmer Estate.*

FRANZ XAVIER DENGLER, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5 Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
11. Bust of C. C. Mooar.
12. The Pouting Boy.

BARON HENRI DE TRIQUETI, France, 1804–1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.
0 m. 90 cent. high.
Stanton Blake.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.
0 m. 40 cent. high.
Stanton Blake.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death. *Athenæum.*

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.

Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.
Given by contribution.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Mounoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaelesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the

16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.
Gift of Moses Kimball.

PERSIAN RUG. *Alexander Cochrane.*

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1 *and* 5 *are on the wall,* 4, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.

27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.

29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.

30. COPE, of cut velvet, green on green. Italian. 16th century.

31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

M.F.A.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk. *J. W. Paige.*

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

OTHERS, the gift of Mrs. Geo. W. Wales.

See also *Cases* 18, 19, 20, and 21.

CASE 14.

LACES.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. C. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENICE. *Miss Howes.*

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and a SHAWL from CASHMERE. *Miss Griggs.*

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASES 18, 19, 20, and 21.

LACES, with others in Case No. 13. A VALUABLE COLLECTION OF FORTY-TWO PIECES, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASES 22 to 33.

THE BRINKLEY COLLECTION OF JAPANESE, CHINESE, AND KOREAN PORCELAIN, POTTERY, AND FAIENCE.

JAPANESE.

22 and 23. Porcelain, by SHONDZUI GORODAYU, Nos. 1–5. IMARI or HIZEN Porcelain, Nos. 7 to 69 D.

24. IMARI, blue and white, Nos. 70–79.
HIRADO, blue and white, Nos. 80–107 A.
EGGSHELL, blue and white, Nos. 108–111 A.
White HIRADO, Nos. 112–124 A.
HIRADO, with Colored Enamels, Nos. 125–130.
HIZEN, white, No. 131.
NABESHIMA, decorated with Colored Enamels and Blue under the glaze, Nos. 132–141.
NABESHIMA, Celadon, Nos. 142–144.

25. SATSUMA, Nos. 145–172 B.

26. FAIENCE OF KIYOTO AND ENVIRONS. By NOMULA NINSEI, Nos. 173–178.
AWATA, Nos. 179–231 R.
FUKAKUSA, Nos. 232–236.
KIYOMIDZU, Nos. 237–245 B.
IWAKURA, Nos. 246–254.
MIZORO; called also GOBOATSU, Nos. 255–258.

27. YEIRAKU, Nos. 259–291.
AKAHADA, Nos. 292–295.
KENZAN, Nos. 296–299 A.
RAKU, Nos. 300–305.
KUTANI, Nos. 306–342.
BIZEN (stoneware), Nos. 343–351 B.
HIGO; called also YATSUSHIRO, or UDO, No. 352–360.

28. BANKO, Nos. 361–372.
AWAJI, Nos. 373–377.
IDZUMO, Nos. 378–387.
TAKATORI (stoneware), Nos. 388–397.
KISHIU, Nos. 398–402.
SANDA (Celadon stoneware), Nos. 403–406 A.
TAMBA, Nos. 407–409.
SETO, Nos. 410–427 A.
KOTO (porcelain), Nos. 428–430.
HIMEJI (porcelain), Nos. 431, 432.
Miscellaneous, Nos. 433–448.

CHINESE.

29. Porcelain and Pottery.
PLAIN WHITE, Nos. 449–460.
CRACKLED, Nos. 461–478 A.
CELADON, Nos. 479–504.
MONOCHROMATIC, Nos. 505–550 B.

30. Porcelain and Pottery. POLYCHROMATIC, Nos. 551–647 B.
KIEN-YO, Nos. 648–656.

31. Porcelain, painted with BLUE UNDER THE GLAZE, Nos. 657–717.
BOCCARO, Nos. 774–777.

32. POLYCHROMATIC.
UNDER THE GLAZE, Nos. 718–727.
OVER THE GLAZE, Nos. 728–773.

KOREAN.

33. Also Ware made in Korea by Japanese artists, Nos. 778–800.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Chas. B. Porter.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has ormed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work. C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. Hispano-Moorish Ware. Iridescent glaze. Lawrence Collection.
5. Maiolica Bowl. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. Maiolica Plate. The triumph of Bacchus.

   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. Maiolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. Maiolica Bottles (Gourds), with richly ornamented handles and stoppers. Orazio Fontana (1540).

   A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. Dish, imitation(?). Bernard Palissy; born 1510, died 1580.

14, 15, 16. Spezieria Jars, for drugs, dated 1620.
Geo. W. Wales.

18, 19. Castelli Plates. *Geo. W. Wales.*

20. Plate, Ruby Lustre. By Maestro Giorgio, 1519–1541. Signed on back. *Geo. W. Wales.*

21 to 27. Maiolica Jars, Salts, etc. *Geo. W. Wales.*

29. Hispano-Moresque Plate. *Geo. W. Wales.*

Six Castelli Cups. Painted by Grue, 1749.
Geo. W. Wales.

And several pieces lent by *A. B. French* and *Mrs. Wm. M. Hunt.*

Above case, Two Vases, snake handles, 18 in.
Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. Madonna and Child. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. The Virgin adoring the Infant Jesus. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.

32. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

Modern Italian Pottery. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc.

A. 3.

Modern French Pottery. Limoges, Nancy, Barbotine, Modern Palissy. Lent by *Jones, McDuffee & Stratton.*

Cup and Saucer, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

English Pottery, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

Fullam and other Wares.

Delft, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

Marieburg, Röstrand, and Old Rouen. *G. W. Wales.*

CASE AA.

TERRA-COTTA.

Bust of the Duchesse de Berri. By Pajou, "Regis Sculptor," 1775. Presented by Geo. W. Wales.

St. John, a half length, 16th century. *C. C. Perkins.*

Claude Michel Clodion, born at Nancy, 1738; d. 1814. Statuette of a nymph bearing a young fawn. Gift of Nathan Appleton.

F. X. Dengler. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. English or Dutch, date 1611.

MOORISH AND SPANISH TILES. Gift of E. W. Hooper, and lent by *Miss Helen Griggs.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

A block of pure kaoline from South Carolina can be seen in Case B. 10.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro,

near Madrid, established by Charles III with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. Especially noticeable are, in

---

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman.* Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales.*

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales.*

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

COPENHAGEN, THE HAGUE, AND ST. PETERSBURG.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring.*

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*
CAPO DI MONTE, BUEN RETIRO. *G. W. Wales.*
A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.
DRESDEN. *G. W. Wales* and *Mrs. D. H. Spooner.*
DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*
BERLIN. *Chas. T. How.*
BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*
BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.*
PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

Two jars, OLD MING. *Boston Athenæum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

Other pieces by *Mrs. Swett, Mrs. H. P. Sturgis,* and *G. W. Wales.*

B. 6, 7, 8 and 9.

THE ROGERS COLLECTION OF CHINESE PORCELAINS; lent by Dr. G. O. Rogers, formerly of Hong Kong.

In the flat compartments in front are —

These are catalogued.

B. 10.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower *G. W. Wales.*

B. 11.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

B. 12.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

Above CASE B.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French.* WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

A LARGE VASE, grotesquely mottled in blue and green. Presented by Mrs. S. D. Warren.

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales.*

Especially worthy of notice are, among others, —

CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales.*

Above case, fine PERSIAN BOWL.

SPANISH JAR, presented by G. W. Wales.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow.*

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols. One gift of Miss M. Louise McLaughlin.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage.*

CASE JJ.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE K.

JAPANESE ART.

In the First Compartment. — Porcelains and Earthenware, mostly modern. Chiefly noticeable are, Old Satsuma Vase, dragon in red and gold; the lip bends over, forming a fringe.

Large Vase. *Chas. Wolcott Brooks.*

Kioyaki Vase, eagle and pine. *G. W. Wales.*

Lacquer on Porcelain. *Mrs. Greenleaf.*

A curious Vase, Blue and White, in shape of an expanded flower. Hanging Vase for flowers, resembling a mediæval drinking-horn. Several fine specimens of Egg-Shell Porcelain, presented by E. Cunningham. Two Satsuma Cups, bought of the maker, Kumasuke Seshima, Kagoshima.

K. 2.

A number of Masks. Lent by *Dr. Chas. G. Weld.*

K. 3 and 4.

Lacquer Boxes. Lent by *Edward Cunningham, C. W. Brooks, S. K. Bayley,* and *Thos. R. Wheelock.*

A Number of Curios in ivory and wood. *Mrs. W. B. Swett.*

Large Bronze Pot, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

Large Kaga Bowl. Lent by *S. W. French.*

Four Pieces of Embroidery. *Mrs. L. D. Allen.*

One from *S. K. Bayley.*

Three Pieces of Dinner Service in Lacquer, from the Heard Collection.

Screens Cut Velvet. *Thos. R. Wheelock.*

K. 5.

Fifty-seven Teapots, mostly bronze. *John H. Sturgis.*

K. 6.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE M.

JAPANESE LACQUER.

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER, CHINESE, PERSIAN, AND CASHMERE.

PAINTINGS ON IVORY, from Delhi. Lent by *Dr. F. H. Williams, Mrs. Greenleaf.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

JAR OF JADE. Lent by *Mrs. W. B. Swett.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

VARIOUS BRONZES, some inlaid with silver.

A LARGE NUMBER OF CRYSTALS. *Thos. Gaffield.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value. PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

JADE (lapis nephriticus) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heirlooms in the great Mandarin families.

The GLOBE OF ROCK CRYSTAL is in size the third largest known.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

SILVER SHRINE, with figure of a God in gold, from the confines of Tartary.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

CASE R.
CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum.*

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Large INCENSE BURNER. *John H. Sturgis.*

Five ROOKS on a plant growing from the sea. *Geo. W. Wales.*

Three pieces by the *Athenæum.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

POWDER HORN. Turkish, copper engraved. *Athenæum.*
Four reproductions of Pompeiian bronzes. *Dr. W. S. Bigelow.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.
JAMNITZER CUP (silver).
GERMAN BEAKER (gilt).
CELLINI TAZZA (gilt).
BEDFORD TANKARD (gilt).
TAZZA, MELEAGER, AND ADONIS (gilt).
SIX SALT-CELLARS (gilt).
PYX (gilt).
BAS-RELIEF OF THE ENTOMBMENT (bronze).
VENETIAN SALVER.
BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

S. 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.

ORIENTAL METAL-WORK.

INDIAN METAL-WORK, as in Case S. 4.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing

a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE-VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian and German. Gift of J. W. Paige.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of Dr. Wm. S. Bigelow. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt.*

CASE W.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.*

CASE X.

GOLD AND SILVER WORK.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.

Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

CASE Z.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by *C. C. Perkins.*

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.
C. A. Wellington.

CABINET. *Mrs. Wm. M. Hunt.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored

woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

Two Suits of Armor. Electrotype reproduction of suits in the Tower of London stand in the corners.

Arms and Armor, lent by *Mrs. Chas. B. Porter.* On the west wall, Burgundy Helmet, about 1550. Spears, 16th century, on one pair the arms of Nuremberg are engraved. Gauntlets, same date. Shield of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. Cross Bow and Arrows; 17th century. Two Miners' Axes, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four Pappenheim Helmets of the Thirty Years' War, a number of spears and halberds of the 16th century.

A Toledo Rapier with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

In centre: —

Case of Illuminated Missals, Arabian Koran, specimens of Old Bindings, etc., lent by *C. C. Perkins, Mrs. Brewer, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

Maiolesque Binding, 1530–1550 A. D. *Thos. G. Appleton.*

An Eraser. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

HALL SEAT. Venetian. Lent by *Mrs. Chas. B. Porter.*

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo. *Athenæum.*

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn, an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A. and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola 1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

16. Two Masks and two Caryatides, with slight gilding, Italian. 16th century.
17. Ebony Table, with ivory inlays of superb designs. Italian. 16th century.
18. Frame, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. Cradle, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

Furniture carved by Luigi Frullini, of Florence. Lent by *Miss Draper.*

St. Gudula, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

Ivory Throne from Delhi. *Edward J. Lowell.*

Chinese Inlaid and Carved Work. *F. W. Loring.*

Japanese Pressed Papers.

Moorish Leather Work.

Italian Stamped Leather.

Wooden Casket. Medici arms. *Miss Stearns.*

CASE B.

Nos. 3, 12, and 13, mentioned above.

Wood Carving. Arabesques. By Frullini, of Florence.

Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

Box-Wood Cross. Open-work carving. Byzantine.

St. James of Compostella. Ivory statuette. Fifteenth century. Spanish.

Madonna and Child. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

St. Francis. Carved in boxwood. *J. W. Paige.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

IVORY BALL, with several balls cut one within the other. *Athenæum.*

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. *Dr. Wm. Sturgis Bigelow.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

JAPANESE SWORDS. Lent by *Dr. C. G. Weld.*

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

CASE I.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

M.F.A.